Davis, James A. – *Maryland, My Maryland: Music and Patriotism during the American Civil War*. Lincoln and London: University of Nebraska Press, 2019. Pp. 390.

In *Maryland, My Maryland,* musicologist and Civil War historian James A. Davis interrogates the life of the song "Maryland, My Maryland" to better understand how music creates patriotism. This case study of the creation, performance, and reception of the song weaves between a telling of the events of the war, with particular attention given to Marylanders' roles in and experiences of the conflict, and the diverse and changing meanings Americans attached to and extracted from the anthem. In addition, *Maryland, My Maryland* considers the ways personal, local, regional, and national identities shaped, and were shaped by, music. The author aptly refers to this study as a "musical microhistory," and achieves his stated goal of clarifying "how the song's nascent meanings resulted from its usage in volatile and ever changing situations and how musical meaning was negotiated between performer, audience, setting, and social exigency" (pp. xviii).

The book is divided chronologically into seasonal sections. Each section begins with a description of the wartime events and is followed by a consideration of the connections between these events and the song during that season. For example, Chapter 2, titled "Spring 1861," first examines the Pratt Street Riot, a confrontation between Northern soldiers moving through Baltimore and pro-Confederate civilians, and then considers how this event motivated James R. Randall to write the poem which became the song's lyrics. The chapter "Fall 1861" explains how the first major fighting of the war triggered fervent emotional responses among Marylanders and how that led Hetty Carey to set the poem to the music of "Lauriger Horatius" (better known later as "O Tannenbaum"). The 12 chapters continue in this vein, with an epilogue considering the role the song played in constructing the Lost Cause myth and how that myth shaped the song's reception well into the twentieth century.

The author does more than merely narrate the history of the song alongside the history of the war. Rather he tethers the two together, describing the feedback loop between the song and the events of the war. The conduit for this loop, of course, were the diverse Americans challenged by the tumultuous time and place in which they lived. The song meant drastically different things depending upon the person, place, and time of its use. Though ostensibly a Confederate anthem used as a generic symbol of attachment to the cause, it carried other meanings as well. A Confederate soldier retreating through Maryland, a Northern newspaper editor critiquing Lincoln, or a wounded Maryland soldier languishing in hospital each found the song meaningful though in wildly different ways. As Davis writes, the song's "fluctuating popularity with specific audiences mirrored the volatile progression of the conflict as a whole" (p. xvii).

The author illustrates how music in general, and "Maryland, My Maryland" in particular, promoted patriotism through a detailed consideration of how individual Americans—North and South—attached meaning to and extracted significance from the song. As such, this is also a study of patriotism. Davis interrogates how

an anthem can aid in the attachment of an individual to a "locus of identity—such as a specific place, a definable belief system, or a historical icon—toward which one's patriotism can be directed" (pp. xvii). And just as patriotism during the war remained in flux, so too did the meanings attached to the song. These fluctuating meanings concern Davis the most.

In addition to tackling the history and cultural genealogy of the piece, Davis also weaves into this work the history of the state of Maryland. As a border state positioned between the capitols of the two competing sections, Maryland experienced the Civil War in a distinctive way. At the same time, the author situates Marylanders experiences of the war (and the song) alongside those from other places. He is sure to note how different people may have heard and used the song differently depending upon where they were from and how they considered Maryland—a state with ambivalent allegiance to both sides.

This is simultaneously a work of history and a musicological study. It is a contribution to Civil War history through its consideration of the significance of cultural forms, rather than just military or political activities, on the fate of the Confederacy's secessionist movement. In addition, it provides a detailed account of Marylanders' experiences over the course of the conflict, so will be useful to those interested in this state's history. Its contributions to the musicological side come through the study's exemplification of theories about how culture, patriotism, and music function together. A significant aim of this work is to emphasize the significance of historical context in understanding a cultural artifact. While this may seem obvious to any historian, Davis' case study of essentially a five-year span allows him to meticulously illustrate how a single song can embody tremendously diverse, changing, and even contradictory meanings.

The author mined contemporary newspapers and private papers to uncover a vast number of references made to the song during the war. These are copiously quoted throughout. This tedious scouring of the archives allowed Davis to decode the changing meanings attached to the song on a month-by-month basis, as it remained tethered to the fate of the war. Less concerned with the sound structure than the song's lyrics (although the music is considered as well), numerous versions are included and analyzed in light of the exact moment of their creation.

On occasion, this work gets bogged down in the details of the progression of the military engagement. At the same time, in order to show how the bond of meaning between an anthem and a certain population is contingent upon the historical moment in which it is created and heard, an understanding the local mood towards the war, and the state of Maryland, at a given moment is necessary. In addition, referring to the Confederacy as a "country" or a "nation" seemed a bit awkward to this reader considering this is a study of the construction of an entity that never fully came into existence.

Although set up to be a case study of one song, *Maryland, My Maryland* ends up being much more. It presents the reader with a step-by-step survey of the progression of the war—necessary to understand the shifting meaning of the song itself. It considers the qualities necessary for the patriotic work of a cultural form to be effective, and finds that the song "Maryland, My Maryland" proves

exemplary. In addition, it situates this song into the larger soundscape of the Civil War, frequently noting the other music being heard and how that compared with his object of study.

Although his conclusions might not be new, the author's ability to exhaustively illustrate through a chronological march along the changing tide of individual emotional attachment to a singular musical piece is the true contribution of this work. After reading this work, the events of the war appear inseparable from the song. "Maryland, My Maryland" proved an able vessel to carry the diverse and contradictory expressions Americans in the wartime years most needed to express.

Ann Ostendorf
Gonzaga University

EYFORD, Ryan – *White Settler Reserve: New Iceland and the Colonization of the Canadian West*. Vancouver: UBC Press, 2016. Pp. 272.

On the face of it, one might think that *White Settler Reserve: New Iceland and the Colonization of the Canadian West* is a retelling of the traditional story of "the opening of the West" in the last quarter of the nineteenth century. In this deeply researched study, Ryan Eyford certainly recounts the arrival of Icelandic migrants to Manitoba and the difficulties they confronted adapting to their new environment. But as the title suggests, this ground breaking work is really a study of the federal government's decision to establish colonization reserves for new immigrant groups, and how this attempt to create "a new liberal colonial order" (p. 9) worked on the ground. Today, we associate reserves with Indigenous spaces. In the latter part of the century, land reserves were also a vehicle to encourage group settlement of non-English-speaking European migrants who, it was believed, needed special tutelage "before they could be entrusted with liberal rights and freedoms" (pp. 10-11) and full citizenship. As Eyford persuasively argues, New Iceland, established on the shores of Lake Winnipeg, was an "experiment" in colonization that tells us a great deal not only about the immigrant experience, but also about current understandings of race and space, and the role of the state in systematically settling the West.

The volume is organized both chronologically and topically. The introduction clearly and skilfully establishes the many theoretical strands that inform Eyford's investigation: settler colonialism, Ian McKay's liberal order framework, the role of cultural nationalism in shaping individual and state actions, and immigrant and indigenous history. Eyford then demonstrates how the two principal actors of this story shared a northern dream, but had differing assumptions about how that could be achieved. The Icelanders sought their own distinct community where they could maintain their language and culture, but they were also determined to become full participating subjects in their new home. For its part, the state sought to create a future Canada in which "'the hardy northern races' would predominate in the new